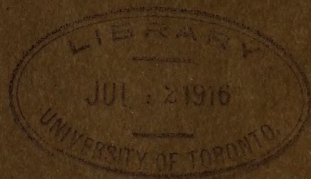


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# ÆSTHETICS



• PUBLISHED • QUARTERLY • BY THE •  
HACKLEY ART GALLERY  
MUSKEGON • MICHIGAN



*Edited by*  
*Raymond Wyer*  
APRIL-JULY • • • 1916





# Macbeth Gallery

## Paintings by American Artists

among them the following:

Benson	Hassam	Ranger
Blakelock	Hawthorne	Robinson
Carlsen	Henri	Ryder
Carlson	Homer	Sartain
Davies	Hunt	Symons
Davis	Inness	Twachtman
Dougherty	La Farge	Waugh
Foster	Martin	Whistler
Frieseke	Metcalf	Williams
Fuller	Miller	Wyant
Groll	Murphy	

and an excellent collection of early  
American portraits

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# Aesthetics

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April-July, 1916

Edited by RAYMOND WYER  
Director of the Hackley Art Gallery

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## EDITORIAL

With this double number, which completes the fourth volume of *Aesthetics*, the little periodical ends its existence under its present editorship.

In starting *Aesthetics* four years ago the editor had in mind two purposes—one to provide a permanent record of the activities of the Hackley Gallery, the other to furnish a variety of reading matter including articles dealing with, as near as possible, the fundamental principles of art and the relation of art to the conduct of life. He has also endeavored to help the many who are trying to solve difficulties which are for the most part created by the false doctrines disseminated by those who are not qualified by temperament or experience to speak, or who have commercial axes to grind.

Briefly, the intention has been to show that the only thing which stands between us and the best in every department of life is the inability to recognize the best. By exposing art fallacies and inculcating a knowledge of the real qualities of art, a sensitiveness to quality which has been in the past confined to a privileged few, will become more general, thereby making the road for the false prophet a less easy one. After all, the highest philosophy of life revolves around a single principle. I have tried to emphasize the principle. *Ab uno disce omnes.*

The chief satisfaction the editor has had in conducting *Aesthetics* is derived from the hope that its purpose has been to some extent realized, and in the support and appre-

ciation he has received from those actively interested in art, including many eminent authorities in the United States, in Canada, and Europe.

## OUR PERMANENT COLLECTION

This number of "*Aesthetics*" is devoted to the reproduction with comments of many of the most distinctive works in the permanent collection of the Hackley Gallery.

The forming of this collection has been an experiment—an attempt to bring together with a very limited amount of money a collection of works of art expressing the various periods.

Many of our paintings are well known examples of great artists. In some cases, however, it will be noticed that paintings are designated only as belonging to a period. These paintings were comparatively inexpensive and were acquired not so much as examples of particular men, although they may have been attributed to them when purchased; but because they have fine qualities and represent certain periods. As a few of these paintings, however, in spite of their merit did not have any conclusive evidence to prove their authorship, or did not possess outstanding qualities which indisputably marked them as works by certain artists, I thought it desirable to wait until they were given attributions by certain specialists whose lives have been devoted to studying the technical and other qualities peculiar to these men.

To give a more adequate idea at what I have aimed, I am quoting part of an article called "Permanent Collections for Small Museums" which I contributed to the *International Studio*, August number, 1915.

"In the building of a representative collection of the world's art for a small museum, the first consideration is the choice of only that art which is vital. Whether greater or less emphasis is laid upon the collection as a historical unit, there can be no question concerning the importance of choosing works which, in their means of expression reflect the intellectual condition of their period. Any work of art which

cannot fulfill this condition lacks life and significance.

"Art is vital when it has been sincerely and naturally inspired by the spirit of a period, even though the preponderance of thought of that age was prurient. For this reason all art, except that which has no imaginative or original quality, or that which is sensational, is qualified for inclusion in public galleries.

"As an illustration of unimaginative work, I would mention Rosa Bonheur, and of the sensational, Schreyer. Another type of painter or sculpture who expresses no idea and whose work can be placed under the former heading, is the one who is a slave to technical skill, whereas he should be a slave to the meaning of his subject alone. Facility in handling the subject should be the result not of mere mechanical dexterity but of enthusiasm over a certain significance which appeals the most to the artist. The quality of the work created depends upon the aspect chosen and its degree of significance upon the calibre of the artist's mind or imagination, and his power of application.

"To qualify one for the work of forming collections of the world's art, a variety of experience is necessary. An intimate acquaintance with the great works of art scattered through Europe is essential, as is a knowledge of the history of art, and with it appreciation of the respective conditions from which the works of art evolved. Most important of all, however, is a temperament susceptible to quality—the ability to feel instinctively the truly great in contrast to the merely popular. The possession of this intuitiveness is the only way to know the art which is vital from that which lacks significance or is made to flatter the vanity of the unenlightened self-made man, art which is merely the product of commercial prosperity; for the academies and other institutions have often been more liberal in their recognition of the mediocre, than of the great artist. Moreover, the museum director must have the courage to defy public opinion by selecting the best, since the best is not usually popular.

"The fact that a painter has received many decorations and honours is not, by any means, conclusive evidence that he is a master or even a person of artistic merits. The names of half a dozen European painters could be mentioned who are discredited today even though they possess more honours than all the really immortal

artists put together. As a matter of fact, the honors usually go to the energetic business man rather than to the true artist. The artist, being too busy creating, is oblivious to the public's taste, good or bad, whereas the business man is producing only work which he knows the public will buy, the proceeds of which help him by devious ways to bring about official recognition. This condition discourages and retards the production of the best in all the arts, particularly painting, sculpture, literature and the drama, for true art has never yet been created by exponents of either one of those branches who contemplated and moulded their work according to the fancies of their patrons. The artist must express himself and his time and, if he has confidence that he has something to say, this he will do, and the value of his work will depend upon the breadth originality and quality of his outlook.

There has always been a diversity of opinion as to how much historical significance should enter into the selection of works of art for the permanent collection of a public museum.

"With art museums of a national character, as for instance the Metropolitan or the Boston, Washington or Chicago Museums, there can be little question that historical as well as aesthetic comprehensiveness is imperative. In the smaller museums this comprehensiveness has never been carried out or seriously attempted. I believe, however that the smallness of a museum might be an advantage in forming a collection of both historical and aesthetic importance.

"Of course, examples by the greatest masters would not always be possible, but in all periods there are to be found minor masters whose works are beautiful as well as expressive of their period. For instance, there are charming paintings to be had by the Flemish and French primitives—Adrian Isenbrandt, Albert Bouts, Joost van Cleef, master of the 'Death of Mary', Joachim Patinir and many others.

"Equally expressive art of the seventeenth century in Holland, Germany, France and Spain can be found for very small sums of money. For example, Dutch and Flemish art could be represented by a Peter instead of a Philip Wouwerman; Matthew van Helmont could take the place of David Teniers, or even a painting by Abraham Teniers, his brother, would serve the purpose, for many of his best works are attributed to his more famous brother,



David. The style of Samuel van Hoogstraeten is closely allied to that of Peter de Hooze; a fine Ferdinand Bol or even a Gerbrand Van den Eeckhout or Jan de Baen might be included in a museum that could never hope to obtain a Rembrandt; Jans van Keulen was an excellent artist, both in design and color, and many of his paintings would be satisfactory substitutes for Van Dyck; and Cornelis de Vos or Gasper de Crayer is similar in style to Rubens. A fine Albert van Everdingen has often been accepted as a Ruysdael, much to the detriment of Everdingen's reputation, for he was far from being merely a copyist. Jan van Goyen and Jan van der Heyden are both characteristic painters of their time. Cornelis Huysmans' landscapes, with figures, are delightful in color and full of the spirit of the best of the Dutch and Flemish landscape art of the seventeenth century. A typical classical landscape must be included and Claude Lorrain is out of a small museum's reach; but a painting by the English Richard Wilson would possess the qualities of classicism with additional fine qualities peculiar to this artist. Any of these would adequately express the art of their period. They have not only historical significance but beauty also, and can be picked up for comparatively small sums, many for a few hundred dollars each. This will only be for a time, however, as they are being rapidly absorbed by the large number of museums springing up in all the new countries, and there is a growing disposition on the part of the European Galleries to retain them for themselves.

"Coming nearer to our own time, there is John Constable, the Barbizon School, and the men who are called the French Impressionists. Characteristic examples of some of these painters can be obtained for moderate prices if carefully bought, and it is well to remember that often the slightest drawing by a master conveys much of the spirit of his more important canvases.

"The American section must own two or three early portraits, a Stuart, if possible, and a Copley; also one or two of the Hudson River school, the pioneers of landscape painting in this country, and an example of those men who emerged from this school, Inness and Wyant. Then Whistler, Twachtman and Winslow Homer and others, should be included.

"A collection of Japanese prints is desirable, as no other influence has entered so

deeply into European and American art in recent times as Japanese art.

"The early sculpture can be adequately represented. Excellent reproductions of Assyrian, Greek, Byzantine, and Italian sculpture are inexpensive in proportion to their significance in the collection of a public gallery. Added to these should be some architectural casts. Also a few examples of contemporary sculpture.

"Besides painting and sculpture various other branches of art should be considered, all of which are different expressions of the same ideal, though each period and country excels in one particular department, on which you may place chief importance. For instance, in considering the thirteenth century we must not confine our attention entirely to the architecture; for there is also sculpture, the illuminated manuscript, stained glass windows, and the goldsmith's work.

"A few rugs, one or two tapestries, a good collection of pottery—a most expressive art—etchings, some wood block engraving, all are necessary.

"These would form a very satisfactory nucleus for a miniature collection, expressing the evolution of art from the earliest periods to our time.

"Relative to the authenticity of a painting, if only a small sum is being paid and the painting actually belongs to and is a good example of the work of a definite period, the identity of its author is not of great importance.

"It must always be remembered that a painting does not become a work of art because it is old. A painting which was not good when it was produced is no better five hundred years afterward. A painting of quality, however, is improved by age. The older it is the more beautiful it becomes, providing the artist was careful to use only colors of a permanent quality. Of course, when a big price is being paid for a work of art by a specified master, it is important that we should have a good reason to believe in its authenticity. How are we to discover this? We can learn its history, but it is often difficult to obtain an uninterrupted and reliable history. This is only part evidence, however, and not more conclusive of genuineness than is its signature. Apropos of signatures, I would be more suspicious of a doubtful picture with a signature than without one; for this evidence is easily forged.

"What, then, is the best evidence we can

have? The best evidence—and this is not always infallible—is the opinion of those who have studied the technique, the individual point of view, the little peculiarities which are to be found in the works of all the masters. Those who have given much time to this and possess a sensitiveness to quality, whose judgment is not the result of prejudice in favor of a certain type of subject matter or composition, but is based rather on the manner of treatment, they are the ones whose judgment approaches finality. Of course, as I have said, there are attributions over which even specialists disagree, but these discrepancies in expertizing are not more common in the art world than in other departments of life.

"Quality and good arrangement" is becoming more and more the motto of the art museum. The small museum of the future will aim at a few paintings, the best examples which can be secured. These will be displayed so as to show each art object to its full advantage, even though to accomplish this it requires an entire wall or room to show one painting. A gallery should not be merely a show room, but a room with its works of art so placed that the whole is endowed with as much grace and percipience as would be found in an apartment of a private house arranged by a discriminating owner. An art museum should be an example of good taste, a model for the homes in the community. Discrimination should be displayed not alone in the selection of the works of art but in the disposal of them in a museum.

"They should be arranged, not in a haphazard way, but with due relation to their place in the evolution of art which the museum should endeavor to express visibly. They should be placed, also, so that students can easily sketch them. The beauty of each object should always be emphasized, for there are those who become so absorbed in the archaeological aspect that the main function of art, which is the development of good taste, is overlooked.

"In building up a permanent collection for a public gallery, the main object should be not to encourage artists, but to form a collection of the best artistic accomplishments of the world, with so much of the historical element introduced as is possible without jeopardizing its quality from the point of view of pure art. Patriotism or the laudable desire to help struggling artists must not run away with discretion. There are living men whose art is pretty certain to

survive. There are a few others about whom we are not so certain; we might include them, but we must be very conservative with these doubtful ones. If a chance is taken with the work of an artist whose artistic future is not quite assured, let it be with the original man and not with the copyist. There is nothing more depressing than to see large sums of money spent in forming worthless collections of 'art objects'. This, of course, applies to private individuals as well as to public institutions.

"An institution should give special attention to the art of its own country, but it must be remembered that a public gallery is not a laboratory. Its purpose is not to encourage artists or to gamble with the future; except in very unusual cases, it cannot afford to experiment. Those responsible for the formation of permanent collections must be conservative but with just enough of the revolutionary spirit to enable them to appreciate a new man's work possessing unfamiliar and distinguished qualities.

"There should be no compromise in selecting works of an educational character for a public institution; no more compromise than a physician would make in the medicine which he prescribes for his patient and that which the patient finds to his liking. The fact is, we all really want the best, and it should be the aim of an educational institution (I use education in its widest sense) to point out and demonstrate what is the best, instead of lowering the standard formed by expert opinion to please those who have given little thought to the subject.

"One thing worth remembering is that the most important collections have been formed by museums in which the policy and choice of art objects have been left to one man. It is interesting to note, also, that in large museums those departments covering phases of art, the character of which necessitates the choice being made by one man, are invariably the most complete."

In selecting works for the Hackley Gallery I have endeavored to realize the idea expressed in this article and to some extent have succeeded. Much, however, still has to be done, especially concerning the primitives and early American art. Works by the early portrait painters should be added when the opportunity presents itself. Also a few more living Americans should be included—Henri, Bellows, Luks, Emil Carlson and others.





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Permanent Collection, Hackley Gallery

Portrait of a Lady, by Georg Pencz  
German, Sixteenth Century

This portrait, in spite of its cold yet noble intellectualism and a somewhat ascetic and unemotional quality, has passages which are delightfully sympathetic. It is characteristic of the period and of the art of that period in Germany. It is probably a painting by Georg Pencz.

Georg Pencz was a native of Nuremburg and was born at or before the beginning of the 16th century. He was chiefly an engraver. In his plates he shows much Italian influence. It is possible he came under the influence of Albrecht Dürer if he was not his pupil.



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Permanent Collection, Hackley Gallery

**Portrait of a Lady, School of Clouet**

German, Sixteenth Century

This little French painting of the 16th century is as sensuous in color and treatment as the Georg Pencz is cold and precise. Interest in the psychology of the sitter

is apparent. The influence of the Flemish is noticeable in an almost profound sincerity. A discrimination in the arrangement of color, and a certain elegance, are qualities more characteristic of the French.





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Permanent Collection, Hackley Gallery

Portrait of a Lady, by Sir Peter Lely  
Dutch, Seventeenth Century

Sir Peter Lely has been described as a superficial copyist of Van Dyck. Undoubtedly this is true—but with all, Lely has a certain distinction of his own. Of course, the women he painted were superficial and often worse. Lely seems to have had a preconceived idea of the character of his sitters and not an elevated one, and therefore he troubled little about their psychology. Some are young and some are old but that is as far as he goes. He used

them as subjects upon which to exercise his marvelous brushwork. It is the type of art which leaves nothing upon which the next generation of artists can build. Yet in spite of this, it brilliantly expresses a condition.

Pieter Van der Faes, better known as Sir Peter Lely, was born in Westphalia. On the death of Van Dyck in 1640 he came to England where he painted a large number of portraits. He made England his home until his death.



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Permanent Collection, Hackley Gallery

Fragment of a Large Painting by Gerbrand Van den Eeckhout  
Dutch, Seventeenth Century

The above painting is a fragment of a very large canvas. It is so wholly suggestive of Rembrandt in treatment that the attribution of Gerbrand Van den Eeckhout, who was a pupil of Rembrandt,

appears quite accurate. While falling short of his master in force and vigor, he exhibits all the peculiarities in coloring and distribution of light and shade and freedom of drawing and very little personal expression.





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Permanent Collection, Hackley Gallery

Landscape, by Cornelis Huysmans  
Flemish, Seventeenth Century

Those seventeenth century Flemish artists who were not inspired by Italian art were inspired by Nature and it is this love of nature which is characteristic of so much of the art of both Belgium and Holland in the seventeenth century. It is art which comes from the soil, and possesses the national spirit. It is strange how, just when one has convinced himself of a certain theory of evolution in the means of expression, he sees a painting of an earlier period which, so far as the brush work is concerned, has much the spirit of treatment of modern times.

In the landscape acquired by the Hackley Gallery there is a freedom and spirit in the treatment which would not disgrace a Cazin. The figures are painted in an incidental manner, not in any way detracting from the landscape. The color is rich and harmonious. The picture is charming, purely for its treatment and not for any trick of composition. The sky glows with a rich splendor and the whole landscape is permeated with a sensuousness due in part to the mellowing effect of time.

Cornelis Huysmans was born in 1648 and died in 1727.



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Permanent Collection, Hackley Gallery

Portrait of Anne, Viscountess Irwin, by William Hogarth  
English, Eighteenth Century

We have only to see the Hogarths in the National Gallery in London to know that William Hogarth was a master. The Eng-

lish public of Hogarth's day, however, could only see the literary side of his work. This is because England has always been a



literary rather than an artistic country, in spite of the fact that it has produced some of the greatest painters. "Anne, Viscountess Irwin" is a portrait of a young woman gowned in silvery grey, relieved by a touch of blue in the corsage bow. Behind the lower part of the figure is a drapery of soft rose. In the dark brown hair is intertwined

a rope of pearls. The eyes are blue and there is a piquancy about the face which fascinates. There is much to suggest Watteau, contemporary of Hogarth, in the painting, especially in the treatment of the drapery. The color is as fresh as if it were recently painted, for Hogarth was most fastidious about the enduring quality of the pigment he used.



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Permanent Collection, Hackley Gallery

Italian Landscape, by Richard Wilson, R. A.

English, Eighteenth Century

There is serenity, complete quietude, and a tinge of sadness in Wilson's landscapes. In the above painting the sky is lovely. It is of a delicate rich blue, relieved by slowly drifting clouds mellowed by the light of the setting sun. The foreground with its classical figure and stately trees on the right and the man on horseback approaching the

water in the shadow of the cliff with all its grandeur emphasized is suffused with a deep golden color. The placid waters of the river, the castle in the background and the horizon outlined with low-browed hills are bathed in a warm haze of a silvery sunset quality. The canvas produces not merely a stately composition but a harmony of rich color lovely in its subtlety.



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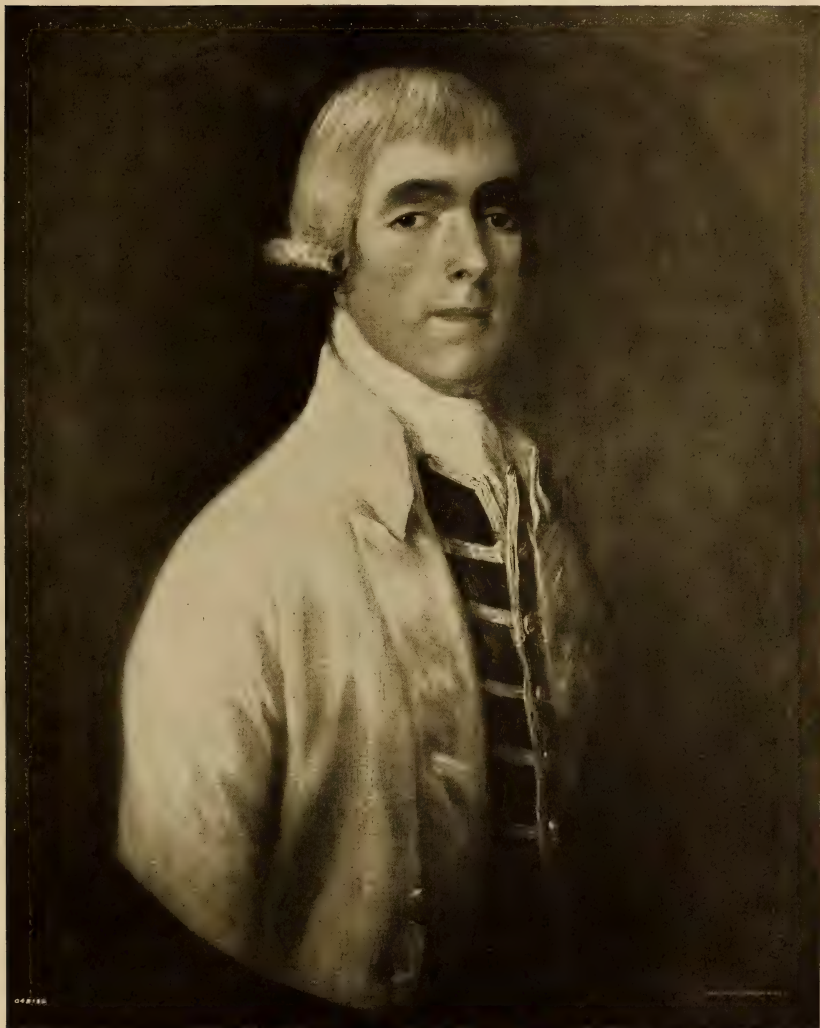
Permanent Collection, Hackley Gallery

Portrait of Miss Bridget Knight, by Thomas Hudson  
English, Eighteenth Century

Although the work of Lely is much more brilliant than that of Hudson, yet the latter artist gave much more to the art of the future than Lely. With all Hudson's limitations, there is a striving with a degree of success for an all-round excellence and it is not difficult to understand that Sir Joshua Reynolds was his pupil and that he lead up to so brilliant a coterie of portrait painters.

This painting came from the collection of the late Col. F. A. White of Castor House near Peterborough, direct descendant of Bridget Knight who subsequently married Richard Taylor, Esq., of Wallingwells, Nottinghamshire. According to Miller's History of Doncaster, Sir Ralph Knight, the father of Bridget, rode at the head of the cavalry in the procession through London when Charles the Second was restored.





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Permanent Collection, Hackley Gallery

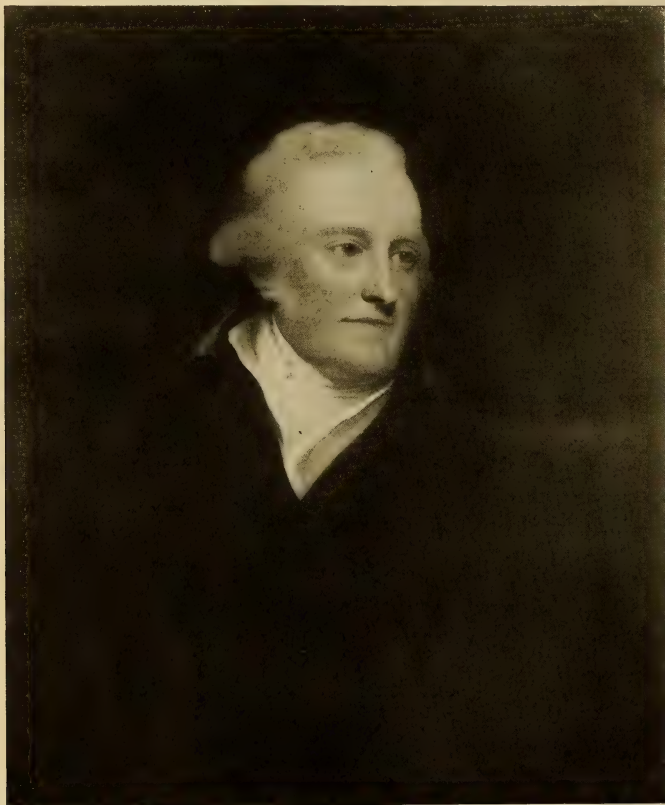
Portrait of Sir William Lynch, K. C. B., by Thomas Gainsborough, R. A.  
English, Eighteenth Century

Gainsborough unconsciously infused in his pigment a quality which imbued his subject with that unostentatious ostentatiousness typifying the man of quality in his day. Reynolds depended much upon clothes and other accessories, combined with a complete knowledge of the art of the past, to create

this spirit of dignity, and the result at times verged on pretentiousness. "Sir William Lynch," by Gainsborough, portrays a man with a black, gold-braided waistcoat and buff colored coat, a high stock encircling his neck, and gray hair rolled up about the lower part of his head in the prevailing

fashion of the day. Sir William Lynch, Knight Commander of the Bath, was Ambassador to the Court of Turin and afterwards member of Parliament for Webley, England, in 1776. This painting, to which Mortimer Menpes refers in his book on Gainsborough, came from the collection of

Mrs. Lynch Fletcher, of Rugby, England, whose husband, Captain Lynch Fletcher, was a direct descendant of Sir William Lynch. This painting was engraved by S. W. Reynolds, the celebrated engraver and contemporary of Gainsborough, an impression of which we also have.



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Permanent Collection, Hackley Gallery

Portrait of John Frere, Esq., by John Hoppner, R. A.  
English, Eighteenth Century

The John Frere portrait is a particularly strong painting by Hoppner. The head is finely modelled conveying much character and has those qualities which are essentially Hoppner. It is recorded in Messrs. William McKay and William Roberts' Book on Hoppner as follows: John Frere of Roydon Hall, Norfolk, and Beddington, Surrey, F. R. S.; High Sheriff, co. Suffolk, 1776, and M. P. for Norwich, 1799; born 10 Aug.,

1740; Married, 12 July, 1768, Jane, daughter and heir of John Hookham, merchant, of London and Beddington; died 12 July, 1807.

Half figure, seated, directed to front and looking to right, in brown coat, with white stock; powdered hair. Canvas, 30x25 inches. John Tudor Frere Sale, Christie's, 5 July, 1907. Exhibited, Old Masters, 1908, No. 175 (Laurie Frere, Esq.)





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Permanent Collection, Hackley Gallery

Portrait of Don Juan Jose Perez Mora, by Francisco Jose de Goya y Lucientes  
Spanish, Eighteenth Century

There is a similarity in the faces and figures of the early English portrait painters which is almost a family likeness. With the Spanish artist Goya it is different. Every man and woman he painted is a distinct personality, and yet there is no portrait painter who, more than he, conveys to the canvas that individuality which marks it at once as a Goya. His color is temperamental and full of deep, rich tones, and broadly applied. "Don Juan Jose Perez Mora," by Francisco de Goya, a portrait of a man seated,

is one of the most important paintings in our permanent collection. The subject is seated in a rich, golden colored chair, the back of which is covered with a beautiful blue fabric. He is dressed in a black coat, white waistcoat and stock, and trousers of warm grey. His right hand is resting upon the table at his side, holding a paper on which is written in Spanish: "Madrid, 10 July, 1810. Administration of Madrid. Concerning the most noble Don Juan Jose Perez Mora."



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Permanent Collection, Hackley Gallery

Portrait of Munroe Fergusson, Esq., by Sir William Beechey, R. A.  
English, Eighteenth Century

Sir William Beechey was a vigorous brushman and the last of that brilliant assemblage of 18th century British portrait painters. He obtained a freshness of color in his portraits, only equalled by some of

the paintings of Raeburn and Lawrence. The portrait of Munroe Fergusson is strongly painted. The head is rich and fresh in color and the coat is a rich, low-toned olive green and the background a warmer tone of the same color.





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Permanent Collection, Hackley Gallery

The Man with the Hat (Sir William Napier), by Sir Henry Raeburn  
Scotch, Eighteenth Century

In some respects Raeburn was greater than any of his contemporaries. He possessed that rare ability which enabled him to paint a portrait with dexterity, embodying, apparently without effort, great qualities of tone and color. He was, without doubt, a colorist of the highest type, in spite of what some critics say to the con-

trary, and this was accompanied by a feeling of spontaneity characterizing every feature of his work, a virtue which is lacking in much of the work by his more popular contemporary Sir Joshua Reynolds.

Sir William Napier by Sir Henry Raeburn is one of the artist's strongly painted portraits. The modelling is very decisive,

the color is rich and clear, the design and arrangement of color are well balanced.

This painting belongs to that group of portraits in which the figure seems to have been almost carved with the breadth and decisiveness that a sculptor employs in giving preliminary form to his clay. There is an elemental spirit in the rendering, yet the

beautiful qualities of subtle tone and texture give a certain refined sophistication to the whole.

According to Sir William Armstrong's book on Raeburn this painting belonged to the Raeburn family and was lent by them to the Raeburn exhibition in Edinburgh in 1876 under the title of "The Man With the Hat."



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Permanent Collection, Hackley Gallery

Sandpits at Hampstead, by John Constable, R. A.  
English, Nineteenth Century

That for which Constable is famous and for which his art is significant is expressed in the canvas "Sandpits at Hampstead." In handling and feeling it resembles his painting "Hampstead Heath" in the Corporation Galleries at Glasgow. For Constable the scenery around Hampstead had a peculiar charm. Mr. M. Sturge Henderson has said: "His mind was of the type to which boundlessness and solitude prove insupportable unless they have a foreground

of homeliness, yet at Hampstead he did not shrink from size and solemnity; his sketches from the Heath primarily convey a sense of the vastness and infinitude of the natural world encircling the life of the city." This painting, "Sandpits at Hampstead," is particularly interesting as it is a view near the home in which Constable lived for many years and came from the executors of Mr. H. T. Elwes of Sussex, England, who inherited it from his father, who acquired it directly from John Constable.



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Permanent Collection, Hackley Gallery

L' Etang aux Villas, by J. B. C. Corot  
French, Nineteenth Century

From Constable to Corot is a natural step. In "L'Etang aux Villas" there is a touch of classicism, although one is hardly aware of it for it is confined to the natural forms which he uses. Upon these forms he has built his sympathetic and emotional art, qualities which are the antitheses to classicism. The time in which this picture was

printed, 1855, is Corot's best period. No canvas could be more tender or lyrical, with its reflections full of subtlety and suggestion, the whole scene bathed in a grey and mysterious atmosphere. This painting, according to Alfred Robaut's book on Corot, in which it is reproduced, belonged to the Dollfus collection, painted in 1855, and was exhibited in 1885 at Alsace-Lorraine.





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Permanent Collection, Hackley Gallery

In the Forest of Fontainebleau, by N. V. Diaz  
French, Nineteenth Century

As Corot in his work expressed his sympathetic and whole-hearted nature, so do we see reflected in "The Forest of Fontainebleau" the erratic brilliancy of the artist Diaz. No profound thought is expressed in this little canvas, though in many ways there is great depth of meaning in the dense shrubbery with its deepening shadows. There is nothing deliberate; not a single touch in the painting suggests method, yet one feels that every brush mark is indispensable in producing this scintillating bit of decoration.

The art of Diaz is distinctly personal. The fact that he had a Spanish father and a French mother was probably responsible in no small degree for his excitable and erratic temperament. We know how different he was from his friend and master, the austere, serious-minded Rosseau. In spite

of the fact that they often worked side by side, how opposite are their points of view, how different their selection of subject, as well as their modes of treatment. Rosseau feels the grandeur of the landscape. He had a vital and dramatic conception of the big side of nature, and this is shown in his paintings, which are characterized by a draughtsmanship admirable and deliberate, and by a realism sombre yet impressive.

Compare them with a canvas by Diaz, full of sunshine, and devoid of all the deliberation of a painting by Rosseau. Rather Diaz is irresponsible, happy-go-lucky, touches of color here and there, without a formula, yet each touch indispensable, delightfully and joyously conveying an idea of light filtering through the foliage, splashes of sunshine intensifying the deepening shadows of dense shrubbery. Comparing



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Permanent Collection, Hackley Gallery

Landscape, by Theodore Rousseau  
French, Nineteenth Century

the detail in a Diaz to the detail in a Rosseau, we see that in the latter it has a supreme function, whereas in the former it is there merely for its decorative value.

The art of each reflects a different type of mind. Diaz was susceptible to the influence of nature, with which he coquetted; Rosseau had convictions which were deeply settled, and with these fixed ideas he sought that aspect of nature which was most in accord with them. In a sense, Diaz was a greater creative genius, although dealing

with his subject less profoundly than Rosseau.

This landscape by Th. Rousseau shows the Barbizon master at his best. The effect of the trees and horizon silhouetted against the sky is striking. It has all the strength and conviction of Rousseau's most important canvases. It is painted in a big way and although there are many objects in the landscape, they are distributed and so discriminately accounted for that the dramatic spirit of the whole is what attracts one.



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Moonlight and Sheep, by Charles Emile Jacques  
French, Nineteenth Century

The Barbizon masters did not all live in Barbizon, but Jacques actually did and was a close friend of Millet and Rousseau, both of whom helped to shape his character and art. Although his sheep are somewhat materialistic in "Moonlight and Sheep", there is a flicker of light over all the animals and about the old stable and just enough vagueness to create mystery and poetry. Seen against the lantern light the shepherd and his child are thrown into silhouette and the forepart of the flock also disappear into the strong glow of light. Although Jacques arranged his peasants and sheep

to form pictorial compositions, he was also interested in the effects of light and shade. In this painting he attempts a solution and is very successful. We see light from the moon and light from the shepherd's lantern. He has succeeded, however, in concentrating all the interest on the artificial light which casts a glow over the backs of the sheep as they enter the barn.

Millet and Jacques painted and etched similar scenes, but while the former was preaching a gospel Jacques was using the same objects solely to make pictorial arrangements.





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In the Surf, by Josef Israels  
Dutch, Nineteenth Century

A new movement in art, to become powerful, lasting, and wide-spreading in its influence, must teach how to see the ideal as a reality and to understand that the ideal is the truth. This is the fundamental principle upon which the art of the Modern Dutchmen is based. They are imbued with the grand knowledge of truth in all its meaning, as it was understood by the great masters in Holland during the seventeenth century. These painters had confidence in their own country, in the age of which they were a part, and in themselves. This source of inspiration has controlled the art of the modern men; it is the same adherence to truth which has raised Holland to artistic greatness during the last fifty years, worthy of its traditions, observed and perpetuated by the early Dutch painters.

Josef Israels is called the father of what is termed the Modern Dutch school. His work is more popular than that of his contemporaries for the reason that there was a sentimental strain in Israels's temperament which is reflected in his art, both in his academical and individual phases. In his subjective work he makes that universal appeal, a characteristic of all art which endures, and which distinguishes him as an innovator. In both his interiors and exteriors there is suggested that sympathy with the toilers of the land which is one of his greatest characteristics. His picture "In the Surf" is painted in rich, deep, low toned colors. There is a beautiful feeling of atmosphere of which the figure seems a part and a spirituality which distinguishes his finest canvasses.



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The Beach at Noordwyk, by J. H. Weissenbruch  
Dutch, Nineteenth Century

Johannes Hendrick Weissenbruch eminently stands out as a representative man of the modern group of Dutch painters. In the "Beach at Noordwyk" we find that grand simplicity and subtlety of color which distinguishes his best examples. Weissenbruch's early work is objective, this tendency becoming less prominent as his imagination and powers of execution de-

veloped. The finest phase of his work, as with his contemporary Israels, was his later period. It is characterized by that subjectiveness, which is inseparable from true modern expression, as well as by an incomparable range of brilliant, toned-down color, and a creation of striking effects, astonishing in consideration of the simple palette he used.



Permanent Collection, Hackley Gallery

**Milking Time, by Willem Maris**  
Dutch, Nineteenth Century

For pure, subjective landscape William Maris cannot be surpassed. The atmosphere in Holland envelops all objects in a haze, softens all sharp outlines, modifies too glaring colors, and produces a greater harmony, a deeper meaning, and a subdued but richer tone. *Milking Time* is one of Maris' last works, painted when he had acquired that rare dexterity with his brush which he attained without losing that rich feeling in color and sentiment. Technical perfection does not depend merely on clever brushwork; it must embody other qualities. In this painting there are a number of objects crowded together but they are so treated that you feel no particular interest in any one of them. You are, however, in perfect harmony with the whole. It is a big

human conception of a bit of delightful nature of which there are miles and miles running beyond the canvas. Fresh greens and browns of great richness, as well as an interesting sky distinguish this landscape. To understand what a wonderfully broad outlook the creator of this picture must have, how little he concerns himself with trifling objects, and how impressed he is with their greater significance, one must look at the picture again and again. We see no attempt to obtain texture in the cow, no labor on each blade of grass so that it looks as though you could pluck it; all the details are necessary accessories, broadly painted, subservient, and tending to the realization of one great end—the profundity and eternal laws of nature.





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Permanent Collection, Hackley Gallery

Study in Rose and Brown, by James McNeil Whistler  
American, Nineteenth Century

So much has been written about James McNeil Whistler that it seems superfluous to say more. One of the most fascinating figures of his time, he was as audacious

as he was clever, possessing an extraordinary creative spirit with a profound contempt for the conventional. His works astonish and fascinate. There is not one

of them, not even the veriest sketch, that one can look at without emotion. This applies to both his paintings and etchings. Every line Whistler drew has qualities of expression, delicacy and suggestion of color. There is a delightful feeling of aesthetic nervousness which reflects the temperament of the master. It mattered not where he found his subject; his art is universal, never local. His art was always the excuse for his subject, the subject never being an excuse for his art.

"A Study in Rose and Brown" is one of the most important paintings in the permanent collection, not because the painter was an American, but because he was an American artist of universal significance. This painting by Whistler is well-known,

having been repeatedly reproduced, notably in Pennell's "Life of Whistler" and Mortimer Menpes' "Whistler As I Knew Him." It is said to be a painting of the daughter of the blacksmith of Lyme Regis, whose portrait, about this same size, is now in the Boston Museum. "The Study in Rose and Brown" is a charming and typical Whistler. It is so purely artistic—the emanation of an artistic genius of the rarest quality. In the hands alone Whistler has completely expressed all his artistic and nervous temperament, as well as his whimsicalities. This painting was purchased from Whistler by the Baron de Meyer. It was included in the memorial exhibition of Whistler's work, held in London, at the New Gallery, in April, 1905.



Permanent Collection, Hackley Gallery

Evening, by Alexander Wyant, N. A.

American, Nineteenth Century

This solidly and broadly painted sunset has a brilliant strip next to the horizon with a broken sky of blues and greys overhead. The

overcast foreground shows us dark greens and earth tones. Wyant has laid this in with a full brush and bold modeling. This is a very dramatic little painting.



Permanent Collection, Hackley Gallery

Maidenhood, by George H. Boughton, N. A., R. A.

American, Nineteenth Century

Boughton, the painter of Puritan figures, has given this head much of the Puritan spirit which characterises the best of his art. It is suggestive of Rossetti although treated with an artistic spontaneity not to be found in the work of the pre-Raphaelite. The

brown hair gracefully drawn into the background of a beautiful deep and luminous blue; the delicate and transparent color of the flesh, with an equally delicate green and white in the bodice strengthened by the black in the sleeves, help to produce a most artistic arrangement.





Permanent Collection, Hackley Gallery

Nassau Beach, by Leon Dabo

American, Contemporary

The subject matter in this painting is of small importance, and so it is with all of Mr. Dabo's work. There are subtleties of color

and indefinite forms to be found on studying this painting, which produce pleasant emotions.



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Permanent Collection, Hackley Gallery

The Holy Family, by Henry O. Tanner, A. N. A.  
American, Contemporary

"The Holy Family," by Henry O. Tanner, as the name implies is a religious painting; yet it does not depend upon the figures for its spirituality, but upon the atmosphere

and color, which consists principally of vivid greens and blues. H. O. Tanner's paintings are forceful, dramatic, and inspiring. He is a true and original artist.



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Permanent Collection, Hackley Gallery

### Ecstasy, by Ralph A. Blakelock

American, Contemporary

Much has been written about Blakelock's genius as a colorist, and rightly, too; but the greatness of art depends more upon that quality which has unconsciously happened than that which is purposely included in a painting. Blakelock had an intense fondness for color, and in order to secure it he would scrape his pigment, varnish and repaint. The result was a combination of tender and harmonious tone relations.

There is a quality, however, which is greater than this, a quality over which Blakelock had no control and which he could not have explained; that is, the feeling of mysticism. This attribute is present, in some degree, in all of his paintings, but it dominates his most subjective canvases.

Blakelock was by nature, a dreamer, a poet and mystic. To call him a landscape painter is incorrect. He made use of natural forms with which to express himself and through these we find his moods, inspirations, and his eccentricities expressed in an imaginative synthesis of rich color and

harmonies. But had he not sought for the splendor of color he would still have been a remarkable artist through the emotional and imaginative character of his work which manifests itself more in the unconsciousness of his design than in his color.

The painting, "Ecstasy" is remarkable for this quality of emotional action and pure sensation. I gave the name "Ecstasy" to this canvas because it expressed to me completely the mental condition of the artist when he produced it. The quaint, flexuous, imaginative character of the trees,—the solitude, mysterious and capricious, the somnolent atmosphere pervading the whole, the atmosphere of "a land where it is always afternoon"—all these speak purely of emotion—mood, transferred to canvas.

This painting sings in its liveliness—not a too gay, superficial liveliness—but the liveliness of a poetical, moody soul which has temporarily struggled free from its bondage to indulge in an exultation evolved from a poetic consciousness of phantasy and



abandon of feelings, yet still regulated by the temperament, imbuing it with dignity in spite of its exuberance of feeling.

The spirit of solitude, of lonely untenanted spaces which yet have a drawing quality, an invitation for one's soul, is found in very many of his landscapes—an expression, perhaps, of the man's own loneliness. Yet, when he wishes to introduce figures they become essentially a part of the whole. Blakelock is the only artist who has been able to include the Indian figure in a painting and still produce art.

Mr. J. Nilson Laurik, director of the new

San Francisco Art Museum, in the Catalogue De Luxe of the Department of Fine Arts, Panama-Pacific Exposition, Volume 1, page 22, refers to the "Ecstasy" by Blakelock, in the permanent collection of the Hackley Gallery, as follows:

"His work is uneven—at times the madness of despair must have paralyzed his head and hand, producing some of those incoherent lapses that are credited to him. At his best, he remains unsurpassed, even by Monticelli, who never did anything more suggestive, more lyrical than the Spring 'Ecstasy.'"



Permanent Collection, Hackley Gallery

Landscape, by Willard L. Metcalf

American, Contemporary

W. L. Metcalf is also painter of light and air in a high key. He is interested in the objects upon which the sunlight falls as

well as the light itself. There is movement and a strong feeling of vibration in his paintings. His point of view is more scientific than emotional.



Permanent Collection, Hackley Gallery

In April, by Charles H. Davis

American, Contemporary

No artist has given so much of the feeling of the actual mood of the weather as Charles H. Davis. There is a delightful uncertainty in his skies and you are never quite sure if the sun is coming out or whether it will

rain, as the clouds throw subtle shadows which almost move across the landscape. His subjects are most simply treated and are becoming more and more subjective, yet his work is always full and satisfying.



Permanent Collection, Hackley Gallery

Rising Moon, by Dwight W. Tryon, N. A.  
American, Contemporary

This is quite an early Tryon, painted in 1886. It has many fine qualities somewhat akin to Cazin. Tryon's work has consid-

erably changed since this was painted, but I have never seen anything he has done which is finer than this.





Permanent Collection, Hackley Gallery

In a Golden Light, by Paul Dougherty, N. A.  
American, Contemporary

Paul Dougherty is now, pre-eminently, a painter of light, as much an exponent of light as Claude Monet. His temperament does not seek, however, the poetical quality of light as Monet's did, but a brilliant light, high-pitched and vibrating, having a feeling even in the shadows of a full quantum

of light and space. The subject he uses to express himself is subservient to the real motive, as are Monet's haystacks. It is merely a question of temperament which decides the character of the natural forms the artist will choose to use for his expression. "In a Golden Light" possesses Dougherty's finest qualities.



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Permanent Collection, Hackley Gallery

A June Day, by J. A. Arnesby Brown, R. A.  
English, Contemporary

That momentary effect of weather for which C. H. Davis is known is also a characteristic of the English painter, J. Arnesby Brown, R. A. He devotes himself chiefly to landscapes with cattle, painted with a robust largeness of manner. He is an artist with a dignified sense of pictorial arrange-

ment and an excellent understanding of technical processes; his work is always modern and convincing. He is the greatest painter of landscapes with cattle England has produced. "A June Day" is characteristic in every way of his bigness, virility, originality, yet generally acceptable conception of nature.



Permanent Collection, Hackley Gallery

Souvenir de Noel, by G. W. Lambert

English, Contemporary

In the painting, "Souvenir de Noel" G. W. Lambert has used a higher key than usual. It shows him at his best as an exceptional draughtsman, an effective colorist, and a most refined and subtle painter. It is difficult to particularize on any one part



of the painting. The brushwork is dexterous throughout and full of meaning. The figure is graceful and the subtle roundness of the arms is especially alluring. The left arm and the fur rug upon which it rests are delightful in their relationship of color and value. Mr. Lambert is not so well-known in this country as many of his English contemporaries, although his work

has been shown in the International Exhibition at the Carnegie Institute, Pittsburgh. Mr. Lambert is one of the younger men in England, and is a very fine portrait painter and considered to have expressed the essentials of rhythmic line, motion, and decoration in his work to an extent not surpassed by any painter today, except, perhaps, by Mr. John.



Permanent Collection, Hackley Gallery

Flotsam and Jetsam, by Sir William Orchardson, R. A.  
English, Nineteenth Century

The works of Sir William Orchardson, although often marred by too great an emphasis on the story-telling side, always have artistic qualities. Many of his portraits,

too, are especially fine. The "Flotsam and Jetsam" Orchardson would have considered unfinished, yet this very unfinished condition shows his art more than his more carefully finished work.



Permanent Collection, Hackley Gallery

Ice Scene on the River, by Charles John Collings

English, Contemporary

Without intending to compare Charles John Collings with Turner, which would not be complimentary to either, for they are both innovators, I venture to say that, in the use of water color, Collings is the greatest master in that medium since Turner. I came to this conclusion when I first saw his work in 1906. Later I had the good fortune to see his large exhibition in London. It was a revelation to me and to every one.

I was impressed more than ever by the bigness of these little water colors. It showed him beyond a doubt as one of the finest living colorists, his drawings possessing a quality of color unsurpassed in richness, the beauty of which is enhanced by

a delicate veil of opalescence. Combined with this there is a decorative sense, unmediated and delightful in its simplicity. There is no effort apparent in the rendering of the color, the drawing, or the decorative quality. They are executed in a way which effects an unconscious and emotional synthesis of all their allusive indications. They are without a vestige of materialism, for Collings is always superior to his medium and the natural forms he uses. Yet no essentials are omitted; locality, form and drawing are all present, but subservient to the spirit of the subject. The Hackley Gallery is the fortunate possessor of two of his water colors, both of which embody the qualities I have mentioned.



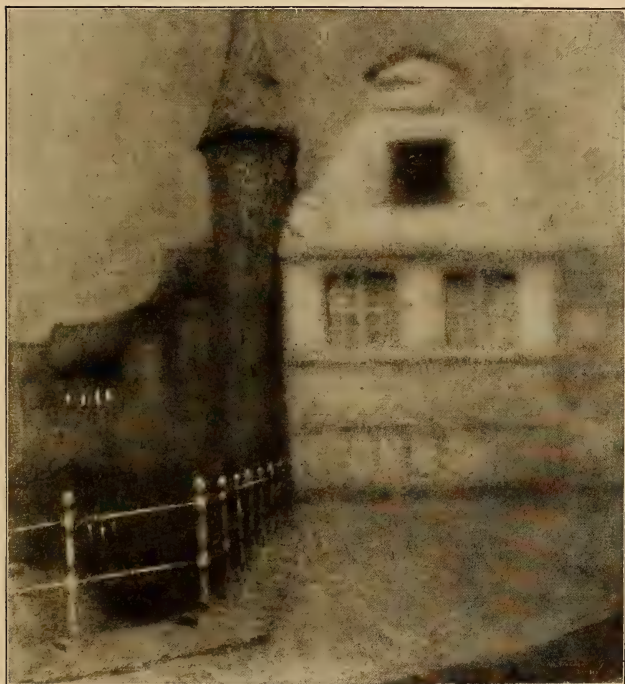
Permanent Collection, Hackley Gallery

The Marble Worker, by Glyn W. Philpot  
English, Contemporary

*Awarded first prize at the International  
Exhibition at Pittsburgh in 1912*

A fine bit of subtle painting—rich in tone and color, but  
somewhat academical and uninspired.





Permanent Collection, Hackley Gallery

Nocturne in Bruges, by Henri Le Sidaner

French, Contemporary

The artist today who aspires to create art, which will endure, must reveal beauty or significance without calculation; or, this living quality may be found where the feeling of selection is so reduced to subordinacy by the greater qualities of the painting that one loses sight of the calculation. One of the charms of a picture by Cazin is its freedom from all feeling of selection. There is rarely composition—that is, composition in the conventional sense. In the same way, Henri Le Sidaner paints an ordinary building with scarcely

a claim to the picturesque, or a table laid for tea on the lawn or placed in a room—an ordinary room, usually without life or figures; yet the feeling of human environment is always present. The whole scene is pervaded with a diffused light, the silence is full of subtle harmonies and the quiet keynote of the color enchants the eye. There is little in the "Nocturne in Bruges" to flatter the preconceived ideas of the unenlightened, but for those who approach it with an open mind and a sympathetic attitude there is much to enjoy and a great deal to discover.



Permanent Collection, Hackley Gallery

On the Sea Shore, by R. X. Prinnet

French, Contemporary

Prinnet shows that technical dexterity for which French artists have always been noted, yet in spite of his excellence in this respect the result is not only a technical accomplishment. Even those Frenchmen who might be

described as mere technicians, their rendering has a redeeming quality of distinction. This painting conveys all that the subject affords, and it is interpreted with great skill and due consideration for the character of the subject.



Permanent Collection, Hackley Gallery

A Prince, Etching by Marius A. J. Bauer  
Dutch, Contemporary

The greatest etcher Holland has produced since Rembrandt is Marius A. J. Bauer. Unlike the earlier master, the subjects of his country do not seem to have inspired him. Since childhood his fancy has always turned to the East. This propensity is not an affectation, but the result of tem-

perament. He has an exceptional gift for grouping figures, but the most distinguishing traits of his work are their spiritual and emotional qualities. Every line in his etchings convey so much of that unfathomable mystery of the East. "A Prince" is one of his latest and most important plates.





Permanent Collection, Hackley Gallery

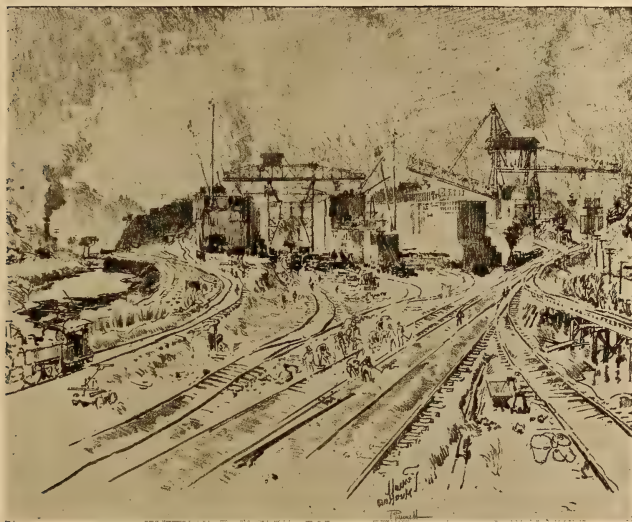
Old Hammersmith, Etching by Frank Brangwyn, R. A.

English, Contemporary

Of the more modern men, Frank Brangwyn is more strongly individual in his art, both as a painter and an etcher, than any other living artist. His early works were chiefly seascapes painted in a low tone. He eventually visited Turkey which caused a revolution in his art. On his return to Europe he brought back studies which revelled in brilliancy of color. There is a bold, decorative character in his works,—

in the color, drawing and composition. This is true in both his paintings and etchings. As Brangwyn is still a young man, being only forty-seven years of age, he has plenty of time to do even greater things than he has yet accomplished.

"Old Hammersmith", as well as being one of Brangwyn's most important etchings, is especially interesting inasmuch as it represents a part of London, the character of which is rapidly changing.



Permanent Collection, Hackley Gallery

Building Miraflores, Panama, Lithograph by Joseph Pennell  
American, Contemporary

Ten lithographs of Joseph Pennell's Panama series have been added to the permanent collection. These lithographs have a double significance. They are important works from an art standpoint, finely drawn and conceived and full of expression;

also, they are records of the spirit which prompted this great work, as well as conveying the colossal character of the undertaking. These lithographs suggest, especially those dealing with the actual work in progress, the industrial, scientific, and mechanical progress of the age.



Permanent Collection, Hackley Gallery

La Terre, Bronze by Jo Davidson  
American, Contemporary

Jo Davidson has based his art on the same fundamental principle and has been inspired by the same lofty and big conception of things which inspired the two masters, Donatello and Auguste Rodin. To what extent Davidson has been influenced by

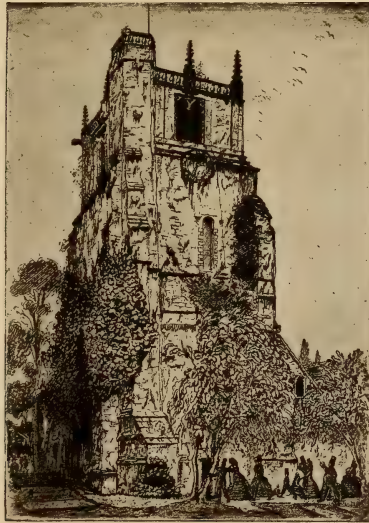
Rodin it is difficult to say. There is a similarity. They are both producing art in the modern spirit but their conceptions are different.

We find in his figures in extreme action the embodiment of action physical and mental. The meaning is not expressed by



the inclusion of detail, but by the exclusion of the non-essentials; it is only the true and sensitive artist who knows what to omit. This combination of the physical and mental is wonderfully interpreted. The principal factor is not the physical, but the mental, the mental calling on the physical and the physical obeying, thereby making the mental the more important.

Mr. Davidson's "La Terre" is the standing figure of a woman devoid of all conventional beauty. He has created in the most subjective manner a conception of life in the form of a woman free from all idealism and affectation. It represents merely life on earth in the form of a human being, and nothing more. In an unconventional sense it is beautiful and very dramatic.



Permanent Collection, Hackley Gallery

The Christening, Etching by Allan Barr  
English, Contemporary

Of the very young men in England, there are few, if any, who show greater promise than Allan Barr. He has already done fine work in portrait painting and etching. "The Christening, Oswestry Church" is in the permanent collection of the Hackley gallery. Mr. Barr is not yet very well known in this country although he was represented

by a fine portrait in the last International Exhibition at Pittsburg.

There are many other pictures of importance in the permanent collection among which are representative examples by Walter Shirlaw, Chauncey Foster Ryder, W. L. Lathrop, Lawrence Mazzanovich, and Samuel Isham.



# AESTHETICS

THE HACKLEY ART GALLERY  
MUSKEGON, MICHIGAN

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## *The Hackley Art Gallery*

Open from 9:00 a. m. to 5:00 p. m.

Sundays, 2:30 to 5:00 p. m.

From October 1 to April 1, on Tuesdays, Fridays and Sundays the Gallery closes at 5:00 and opens again from 7:00 to 9:00 in the evening.

Admission free on all days except Tuesdays, when a charge of 25 cents is made between the hours of 9:00 and 5:00.



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